

BORLAND'S

The Home of Good Wall Paper

WALL PAPER TALK No. 6.

The Hall—First impressions are lasting and it is therefore essential that a good impression is secured. Entrance to the house is usually through the hall or reception room; for that reason it should suggest hospitality and be to some extent an index of what is to follow. Formerly the hall was not considered a part of the house and was a dark, gloomy place, a sort of a purgatory through which the travel had to pass to reach the heavenly rest beyond. Now, however, the decorations are more in keeping with the adjoining rooms. But care should be taken to have all the rooms in harmony. Our decorative department is at your service.

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**SOCIETY APPROVES
THE FLARE AND LINE**

Exotic Influence in Paris,
Where Egypt Inspires
the Latest Gowns

**SKIRTS ARE NOW
SLOWLY WIDENING**

NEW YORK, May 21.—Details of the women's toilette of today are a source of great extravagance. From the little bag she carries to her umbrella and parasol, there is never-ending variation and artistic treatment. Every detail of her toilette reveals an unheard-of workmanship, expressing an audacious fancy. Her shoes are especially made for each dress, while her gloves are like long supple boots and of unusual length. It is rumored that the exaggerated head-dresses are growing more conservative, the high scaffolding is being moderated, which predicts the return of the pretty low coiffures, without dye and powder. Then we will see only wonderful pins and combs, giving an excuse for magnificent ornaments of an infinite variety.



Taffeta Silk, Figured and Plain, Make This Interesting Frock.

The Orient and all its rich embroideries, as well as the draped line, inspired by its silhouette, still has an irresistible charm in the new gowns. India and China, as well as Persia, add their influence to the smart gowning of the modern woman. Just at present it is the Persian turban which has the widest influence.

At Longchamps the most seductive dresses were nothing more or less, than Egyptian. Gowns of supple silk, full of the color of the fiery sands, had no waistline, but buttoned from the neck to the bottom of the the basque down the middle of the front, where the basque at the bottom was enlarged with several points. This basque fell over a narrow skirt of matching serge, its shortness showing feet well shod in high heeled low shoes decorated with large Louis XIV buckles. A soft and pliant scarf passed about the hips and fell in front in two flat ends. To complete this bizarre costume, which is rather radical in its line, a bunch of white violets was worn at the belt, while around the neck was a ruche of ostrich feathers. The gloves, larger than large, were of gray suede stitched with black. On the head was a hat, high and square in shape, covered with tight, small pink roses placed closely together. Over this hat floated a large veil of lace worn as often raised as lowered over the face.

The materials are extremely beautiful this season. The taffetas resemble satins, and the satins exotic fabrics from the Orient; while the woolsens, in checks, used for afternoon costumes, are not less supple or exquisite to the touch. Even the linsens, striped and flowered, are art-inspired, and reveal all the poetry of the Romantic period.

A striking frock to be worn afternoons I have used for my first illustration. Dark blue taffeta is combined with taffeta, having a crude colored Futurist design strewn carelessly across it. Long ends of this figured silk are attached to the fronts of the blue taffeta waist and tie loosely in the back. The skirt of solid blue has panniers of the figured silk, draped bouffant at each side.

The second frock, also illustrated, is of the new sheer gingham called tissue gingham. It is similar to a voile, but has more body to its texture.

This material in solid light blue was combined with white tissue gingham having squares blocked off by a hair-line of black. The main portion of the waist and of the skirt are of solid blue. The fronts of the waist are of the checked material, bound on the front edge with black. Ruffles of this fall from the bottom of the short sleeves and show beneath the bustle skirt, also bound with black. Binding instead of hemming is the latest smart finish. A net chemisette, with a collar of lace wired to flare, complete this delightful frock.

The return of the jumper waist for the smart spring taffeta frock has solved many a problem for the economical woman. The organdy sleeve gives the appearance of an under blouse, as the same organdy shows in front, in the high or surplined vest. The sleeves can be elbow or wrist length, with an organdy cuff if long, and with a frill of lace if short and a more elaborate costume is desired.

Two effects are strongly marked this season in the line of the bottom of the skirt. One, the narrow, tight-fitting underskirt that has a strong trouser effect, and the other frills, either frill on frill, lifted at each side, or peeping gayly from under the up-draped overskirt. These narrow skirts, that spread as the frilled flounces give to each step, are fascinating for dance frocks, as they prevent the short dance skirt from having a hard, unbecoming binding line about the ankle which is usual with straight narrow skirt, so suitable for long tunic and tailored frocks.

The wider skirt is inevitable, if the tendency to pleats, now so strong, continues in vogue. Flat side pleats are seen on many skirts, falling straight from the line of the belt to the bottom of the skirt, extending only across either the front or the back of the skirt. This tendency to pleats is seen in many varieties of pleated tunics, and in the much-used trimming of box-pleated, or knife-pleated taffeta frills to edge tunics, ruffles and capes.

Speaking of capes, we now see the result which is usually the case when one style of garment becomes enthusiastically adopted. Instead of one type of cape we see a variety of types, and many variations of each type, which have sprung up like mushrooms, over night. The tall woman, who is slight, chooses a cape long and ample, lined with color and



A Combination of Fabrics That Produces a Frock of Unusual Style.

trimmed near the collar with a line of little buttons. A superb blonde, who has a full, tall figure, can drape herself in a mysterious dark cape, built on the lines of an Italian gendarme. The result is a style not to be worn by every one. Further developed, we see the smaller and more graceful short capes, falling from the shoulders for the most part only in the back, and having a large square collar. These are not unlike the capes worn by Harlequin, Columbine, and even Pierrot.

Under the influence of the cape has appeared the redingote, topped by Directoire hunting capes. This, with a shortened basque and with an enlarged cape, gives us a hybrid mantle which has been received with great enthusiasm, and is distinctly smart.

"Mignon" capes, hanging from the shoulders of the small bolero jacket, are the exact opposites of the Breton cape and the Roman toga, which are most suitable for motoring.

LUKE McLUKE SAYS.

(Cincinnati Enquirer.)

Some of the baker's bread may be underweight, but it is a big improvement on the home made stuff that weighs 48 ounces to the pound.

When a man loses \$10 playing poker he consoles himself with the reflection that anyway his wife didn't spend it buying fool junk from every agent that came around.

The Slouch adopted by the Princesses may be very fashionable with them. But to a mere fat-headed man they fool as though they had spent about four hours hanging over the rail of an ocean liner interviewing the fishes.

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Tan
and
White
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for the
Shoes



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Large size can Tomatoes.....10c
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Black mare, right hind foot white, scar on left fore leg above knee. About 16½ hands high. Weight 1,300 pounds. Suitable reward for information leading to her recovery.

HIRAM MARTIN,
Millersburg, K.

Bids for the erection of the Y. M. C. A. building, Paris, Ky., will be opened at 10 a. m. Tuesday, June 2. All bids must be sealed and in the hands of the Building Committee by that date. Specifications may be obtained by addressing the Secretary at the Peoples' Bank, Paris, Ky.

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